

Jockey Club Creative Arts Centre

Report on the Survey on Tenancy Renewal Policy

**Submitted by
Policy 21 Limited**

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Chapter 1 Introduction

- 1.1 Jockey Club Creative Arts Centre (“JCCAC” or “the Centre”) is an award winning architectural conversion from the former Shek Kip Mei Factory Estate, which was a stronghold for cottage industries half a century ago. Opened in 2008 and operating as a self-financed, registered charity, JCCAC is positioned as a multi-disciplinary arts village (providing studio units for rent) and arts centre (providing hiring facilities for exhibitions, performances and arts/cultural activities). It aims to play a part in supporting arts development in Hong Kong through the provision of space/facilities for creative work, to help nurture artistic talents, and to promote in general arts and culture in Hong Kong.
- 1.2 JCCAC offers 4 types of tenancies through a tiered rent structure, namely (a) art student/graduate; (b) artist/art group; (c) institutional; and (d) commercial. The tiered rent structure allows JCCAC to allocate a small proportion of its units that are larger in size or in prime locations for institutional and commercial tenancies on rentals at or close to the market levels. This not only helps generate income to support JCCAC’s arts development work, but also provides an opportunity for it to offer subsidised rents to those most in need, i.e. artist/art group and art student/graduate tenants, who form the vast majority at JCCAC. Also, the studio sizes for artist/art group and art student/graduate tenants are generally smaller, which help maximise supply and enhance their affordability for these tenants.
- 1.3 Art student/graduate tenancies, which currently account for around 20% of all tenancies at JCCAC, enjoy concessionary rent which is about 45% lower than that for artist/art group tenancies, but the tenancy period is capped at 2 years maximum. Any art student/graduate who wishes to continue renting a studio unit at JCCAC after the 2-year maximum term would need to submit a new proposal for JCCAC to consider, if and when JCCAC opens up invitation for tenancy proposals under the artist/art group category.
- 1.4 Artist/art group tenancies, which currently account for around 70% of all tenancies at JCCAC, enjoy subsidised rent which is about 29% lower than that for institutional tenancies. As at 30 June 2015, about 80 % of all artist/art group tenants have been renting their studios at JCCAC since its opening in

2008. Under the current tenancy policy, artist/art group tenancies are on fixed term of either 1 or 2 years, but may apply for renewal if interested. However, JCCAC has the right and the sole discretion to (a) decide whether or not to invite any tenant to apply for tenancy renewal; (b) approve or otherwise any tenancy renewal application; and (c) decide the term.

- 1.5 The vast majority of tenants renting studio units at JCCAC are either art groups or cultural organisations, or artists on individual or joint tenancies, covering a large spectrum of artistic development and commitment stages. They pursue their work in a wide array of art forms, mainly in visual arts (Chinese and western painting, photography, ceramics, sculpture, printmaking, glass, multimedia installation, etc) but also in performing arts (music, dance, drama, etc) and applied art (design, film, community arts, etc). The units are mostly used in varying degrees of combination as artist studio, arts workshop/teaching studio, administration office and arts activities/exhibition venue.

Chapter 2 Objectives

- 2.1 Due to the rapid growth of the arts and cultural industry in recent years, the demand for affordable studio space in accessible locations vastly exceeds supply. Within its constrained resources, JCCAC supports to certain extent the development needs of the arts community by providing a limited number of studio units for rent.
- 2.2 As JCCAC's supply of studio units is limited, its tenancy policy needs to:
 - (a) maximise the effective renting out of studio units to suitable tenants (especially those under the "art student/graduate" and "artist/art group" categories of tenancy) who have the best development potential and are most in need of the kind of facilities (and suited the general environment) provided by JCCAC; and
 - (b) address the apparent imbalance between demand and supply for rent of studio units at JCCAC, especially those under the categories of "art student/graduate" and "artist/art group", in an appropriate manner.
- 2.3 In order to ensure that the objectives stated in paragraph 2.2 above are achieved, JCCAC would like to conduct a review on its current tenancy renewal policy, in particular the "continuity approach" applicable to "artist/art group" tenancies (accounting for around 70% of all studio units at the Centre), which generally allows such tenants to renew their tenancies perpetually if they so wish (subject to approval of each renewal application based on stated considerations) without setting an overall cap or limit.
- 2.4 In 2015, Policy 21 Limited was commissioned by JCCAC to conduct a survey for obtaining useful information to aid JCCAC's review of its tenancy policy. The survey gauges relevant views to aid JCCAC's review on whether its current "continuity approach" for renewal of artist/art group tenancies is effective in achieving the aforesaid objectives, or how the policy could be appropriately enhanced.

Chapter 3 Survey Methodology

Methods of data collection

- 3.1 While quantitative data was gathered in the survey, qualitative information was obtained through in-depth interviews. The purpose of obtaining qualitative information was to facilitate the development of cases or hypothetical examples that were used in the questionnaire for the quantitative survey.
- 3.2 Descriptive statistics were used to summarise the findings of the survey. Some percentages in the descriptive figures might not add up to a total of 100%, due to rounding of numbers. In case of multiple choices where more than one answer could be selected by respondents, the total percentage might exceed 100%.

Phase I Questionnaire survey

Survey design

- 3.3 The survey was designed to collect opinions from different stakeholders of JCCAC, mainly from all of its current art student/graduate and artist/art group tenants, ex-tenants and waitlisted tenancy applicants. In addition, views from art practitioners in other relevant arts studio clusters in Hong Kong, such as Fotan and Foo Tak Building, were also collected.

Pre-survey interviews

- 3.4 Before conducting the main survey, 5 tenants were interviewed – of 4 artist/art group and 1 art student/graduate tenancies. Interviews were conducted during the period of 19 to 23 January 2015. Views collected from these 5 pre-survey interviews were used to help finalise the survey questionnaire.

Main survey

- 3.5 The procedure of the main survey was of a *multi-wave, multi-contact* approach with an aim to increase the proportion of respondents willing to participate in the questionnaire survey from April to May 2015.

- (a) For current artist/art group and art student/graduate tenants, an invitation letter and a questionnaire together with a return envelope were delivered to them so that they could complete and return the completed questionnaire by mail;
- (b) In case of refusal of and late reply to the questionnaire survey, telephone calls were made one week after the questionnaire was delivered to those JCCAC tenants. Interviewers would further explain the purpose of the survey and invite those tenants to participate in the survey. For tenants who preferred telephone interviews rather than self-administered questionnaire, telephone interviews were conducted;
- (c) For stakeholders other than current tenants, telephone interviews were adopted to collect the data;
- (d) The interviewers were required to make at least 5 call backs, if the first visit/call was not successful, at different times of the day and different days of the week, to minimise non-contacts; and
- (e) Adequate instruction notes were provided to all interviewers. Briefing and de-briefing sessions were arranged during data collection to ensure the interviewers adequately understood the fieldwork procedures and that problems encountered could be resolved and shared among interviewers concerned as soon as practicable.

Phase II In-depth interviews

- 3.6 In-depth interviews were conducted from 13 May to 17 June 2015. Invitations to in-depth interviews were given priority to respondents who provided other recommendations and comments in their completed survey questionnaires. In addition, invitations to interviews were also arranged for stakeholders who did not complete the questionnaire.

Enumeration results

- 3.7 In total, 234 respondents were enumerated in the survey, consisting of 85 current tenants, 36 ex-tenants, 92 waitlisted tenancy applicants and 21 art practitioners in other art clusters. In-depth interviews were conducted to further garner their views. A total of 38 interviews were conducted, covering 20 current artist/art group, 5 current art student/graduate, 2 ex-artist/art group and 3 ex-art student/graduate tenants, plus 4 waitlisted artist/art group and 4

waitlisted art student/graduate applicants. The enumeration result is shown below:

Table 1 Enumeration results

<i>Types</i>	<i>Sub-types</i>	<i>Number of participants</i>	<i>Questionnaire respondents</i>		<i>Number of in-depth interviews conducted</i>
			<i>Number</i>	<i>Response rate</i>	
Current* tenants	Artist/art group	120	64	53.3%	20
	Art student/graduate	27	21	77.8%	5
Ex-tenants	Artist/art group	36	18	50.0%	2
	Art student/graduate	41	18	43.9%	3
Waitlisted tenancy applicants	Artist/art group	99	46	46.5%	4
	Art student/graduate	68	46	67.6%	4
Other art practitioners	-	25	21	84.0%	-
Total	-	416	234	56.3%	38

* The total number of tenants exceeded the number of current tenancies since there were more than 1 tenant under joint tenancies.

Chapter 4 Survey Findings

Types of respondents

4.1 Among the respondents, 36.3% were current tenants, 15.4% were ex-tenants, 39.3% were waitlisted tenancy applicants and 9.0% were art practitioners in other art clusters. Of all the respondents, 56.9% were artists/art groups and 34.2% art students/graduates.

Table 2 Types of respondents

<i>Types</i>	<i>Total</i>		<i>Artist/art group</i>		<i>Art student/graduate</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
Current tenants	85	36.3%	64	27.4%	21	9.0%
Ex-tenants	36	15.4%	18	7.7%	18	7.7%
Waitlisted tenancy applicants	92	39.3%	51	21.8%	41	17.5%
Art practitioners in other art clusters	21	9.0%	-	-	-	-
Total	234	100.0%	133	56.9%	80	34.2%

Current artist/art group and art student/graduate tenant respondents

Tenancy commencement at JCCAC

4.2 For the current artist/art group tenant respondents, a large proportion of them (71.9%) had been renting JCCAC studios for about seven years since 2008 when it began operation. On the other hand, as art student/graduate tenancies at JCCAC were capped at a maximum of 2 years, all current art student/graduate tenant respondents had rented studios at JCCAC in or after 2013.

Table 3 Commencement years of tenancies at JCCAC for current artist/art group and art student/graduate tenant respondents

<i>Year</i>	<i>Total</i>		<i>Current artist/art group respondents</i>		<i>Current art student/graduate respondents</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
2008	46	54.1%	46	71.9%	0	0.0%
2009	3	3.5%	3	4.7%	0	0.0%
2010	3	3.5%	3	4.7%	0	0.0%
2011	2	2.4%	2	3.1%	0	0.0%
2012	3	3.5%	3	4.7%	0	0.0%
2013	10	11.8%	2	3.1%	8	38.1%
2014	15	17.6%	4	6.3%	11	52.4%
2015	3	3.5%	1	1.6%	2	9.5%
Total	85	100.0%	64	100.0%	21	100.0%

Tenancy term of current artist/art group and art student/graduate tenant respondents

4.3 Under the current tenancy policy, artist/art group tenancies are on fixed term of either 1 or 2 years and renewable, while all art student/graduate tenancies are on fixed term of 1 year and renewable for 1 more year only (with total tenancy duration capped at maximum 2 years). Existing tenants are required to apply for renewal of tenancies which are subject to the approval by JCCAC. The tenancy term of all current art student/graduate tenant respondents (24.7%) was naturally on 1-year term, while those opted by current artist/art group tenant respondents were 2 years (71.8%) or 1 year (3.5%).

Table 4 Current artist/art group and art student/graduate tenant respondents' term of existing tenancy at JCCAC

<i>Term of existing tenancy</i>	<i>No.</i>	<i>%</i>
1- year tenancy agreement	24	28.2%
2-year tenancy agreement	61	71.8%
Total	85	100.0%

Use of the studio by the tenant or jointly with other parties

4.4 The vast majority of artist/art group tenancies at JCCAC were undertaken by art groups/cultural organisations, or artists on individual or joint tenancies, while all art student/graduate tenancies were undertaken by artists on

individual or joint tenancies. Regarding the number of current artist/art group and art student/graduate tenant respondents using the studio on their own or jointly with other parties at JCCAC, 34.1% claimed for own use while 35.3% indicated joint use with one other party. As shown in Table 5, most respondents (80%) used their studios on their own or jointly with no more than 2 other parties at JCCAC.

Table 5 Current artist/art group and art student/graduate tenant respondents' use of JCCAC studio on their own or jointly with other parties

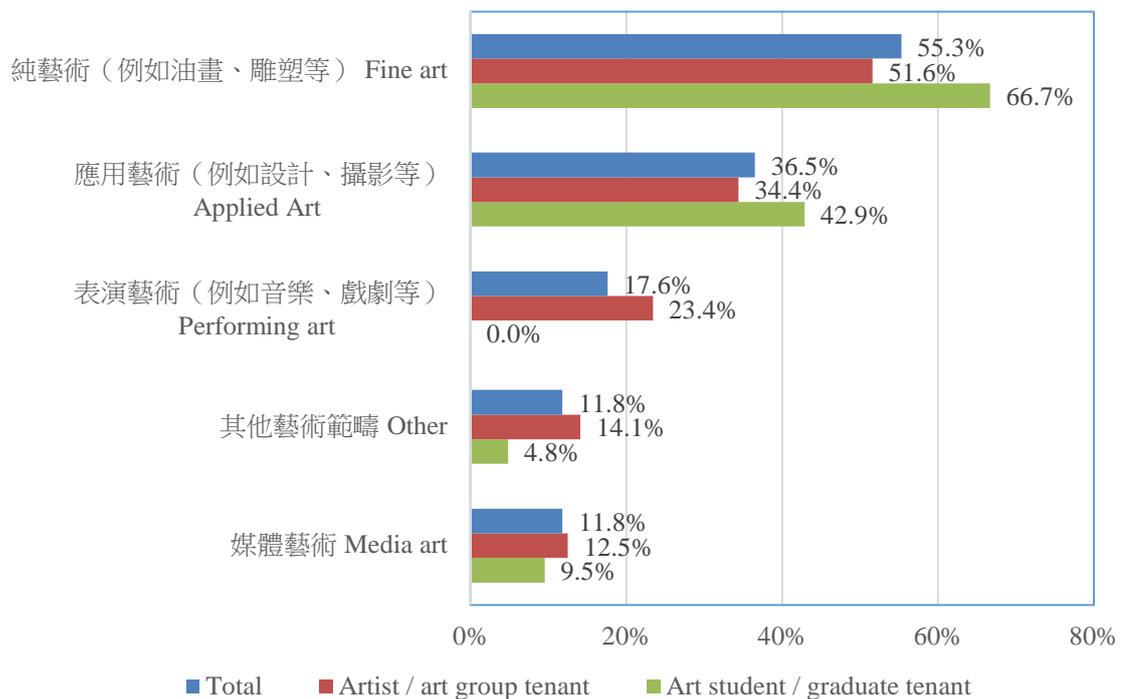
<i>No. of parties using the studio</i>	<i>Current artist/art group and art student/graduate tenant respondents</i>	
	<i>No.</i>	<i>%</i>
1	29	34.1%
2	30	35.3%
3	9	10.6%
4 or more	8	9.5%
No reply	2	2.4%
Not applicable	7	8.2%
Total	85	100.0%

4.5 The respondents indicated during the in-depth interviews that joint users would include different stakeholders such as partners, members of the art groups, other artist friends, students, helpers, etc.

Arts discipline of current artist/art group and art student/graduate tenant respondents

4.6 Respondents were asked to define which arts disciplines their work mainly focused on. The majority of the respondents (51.6% of artist/art group and 66.7% of art student/graduate tenants) claimed that they worked mainly in fine art (painting, sculpture and ceramics, etc), followed by applied art (design, photography, etc) with 34.4% artists/art groups and 42.9% art students/graduates.

Chart 1 Main arts disciplines of current artist/art group and art student/graduate tenant respondents



4.7 The in-depth interviews showed that there was an array of arts disciplines at JCCAC and the works of tenants differed in nature, type, level, etc. The majority of these tenant respondents indicated appreciation of the multi-disciplinary arts culture at JCCAC which was an arts village accommodating artists practising in different art forms.

Prior studio arrangements of current artist/art group and art student/graduate tenant respondents

4.8 Among the current artist/art group and art student/graduate tenant respondents, 61.2% claimed that they started their art careers by renting studios at JCCAC. A smaller proportion (38.8%) said that they had set up studios elsewhere before joining JCCAC.

Table 6 Whether current artist/art group and art student/graduate tenant respondents had set up studios elsewhere before renting at JCCAC

	<i>Total</i>		<i>Artist/art group respondents</i>		<i>Art student/graduate respondents</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
No	52	61.2%	39	60.9%	13	61.9%
Yes	33	38.8%	25	39.1%	8	38.1%
Total	85	100.0%	64	100.0%	21	100.0%

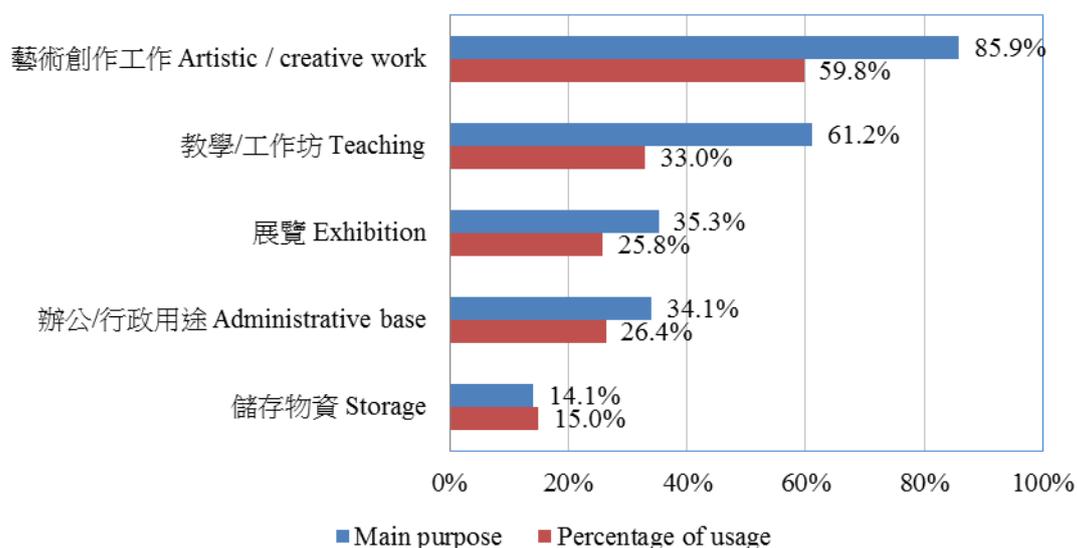
4.9 According to those artist/art group and art student/graduate tenant respondents who had set up studios elsewhere before joining JCCAC, 66.7% were in industrial buildings, 21.2% were in domestic premises, while 18.2% were in commercial buildings. The average term of previous tenancies in industrial buildings was 4.4 years.

Purposes/nature of studio use by current tenants

4.10 Generally speaking, studio units at JCCAC served multiple purposes of the tenants, who would use them in varying degrees of combination as artist studio, arts workshop/teaching studio, administration office and arts activities/exhibition venue. Tenants were required to abide by general tenancy conditions and house rules, but otherwise could decide their own frequency and pattern of studio use, or whether to open studio to the public.

4.11 Current artist/art group and art student/graduate tenants were surveyed on their main combination of purposes for using their studios, and the proportion of the use combination. The vast majority of respondents (85.9%) claimed artistic or creative work as their main purpose of studio use, which on average accounted for 59.8% of the use. The next was for teaching (claimed by 61.2% of respondents), which accounted for 33.0% of their studio use. 35.3% of the respondents said they used their studios for exhibition while 34.1% for administrative work, with each of these purposes accounting for around 25% of their studio use.

Chart 2 Current tenant respondents' main purposes and proportion of studio use

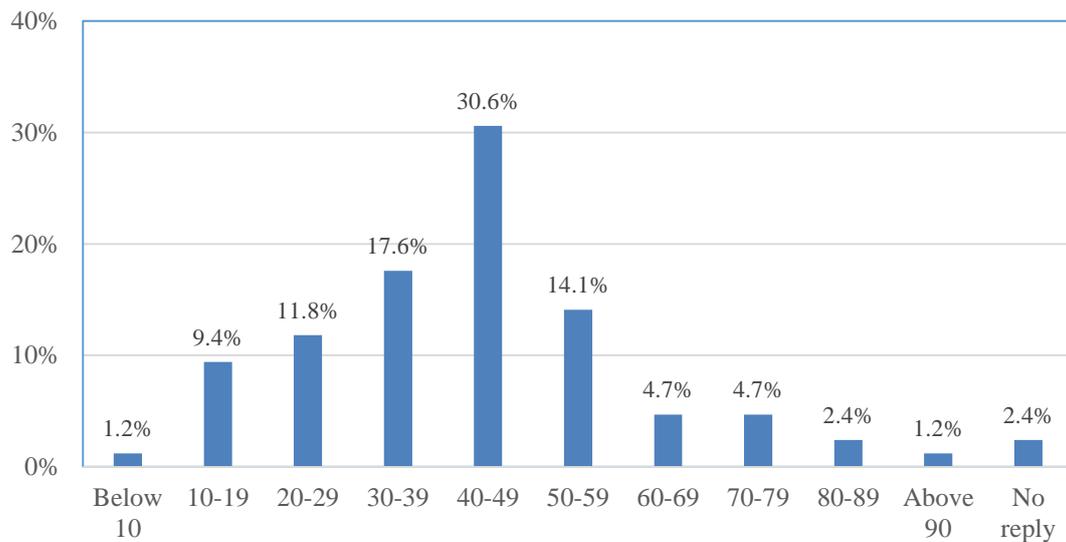


- 4.12 A small proportion of respondents (14.1%) claimed that their studios were also for storage, accounting for 15% of the studio use on average. Views collected during the in-depth interviews indicated that many respondents were against the use of JCCAC studios by any tenant purely for storage purpose.

Hours of studio use

- 4.13 While its official opening hours were from 10 am to 10 pm, JCCAC could be accessed by tenants 24 hours every day except during the Chinese New Year public holidays. As juggling multiple commitments was the norm for many artists, such arrangement allowed flexibility for artists to work in their studios whenever they needed, even during odd/quieter hours.
- 4.14 In the survey, respondents were asked to indicate whether they usually used their studios during daytime or at night, during the weekdays or weekends, and to provide the estimated duration of each stay. For ease of comparison, they were given the choice of four specific timeslots (a) 9 am to 6 pm on weekdays; (b) after 6 pm on weekdays; (c) 9 am to 6 pm on weekends; and (d) after 6 pm on weekends. When interpreting the data, it should be noted that the respondent did not need to work or stay in the studio during the whole timeslot chosen, and that a combination of timeslots could be selected by the respondent to represent the actual use pattern.
- 4.15 In the survey, 83 current artist/art group and art student/graduate tenant respondents provided information on their hours of studio use. The findings showed that studios at JCCAC were used on average 41.4 hours per week by the respondents. The mode (claimed by 30.6% respondents) was 40 to 49 hours per week. Also notable was that around 20% of the respondents claimed that their total hours of studio use, including night times and weekends, were less than 30 hours per week. No significant difference was found in the hours of studio use per week between artist/art group and art student/graduate respondents.
- 4.16 For daytime use, 84.7% of respondents indicated weekday use at 30 hours per week on average, while 72.9% indicated weekend use at 11 hours per week on average. For night time use, 41.2 % of respondents indicated weekday use at 14 hours per week on average, while 28.2% indicated weekend use at 6 hours per week on average.

Chart 3 Current artist/art group and art student/graduate tenant respondents' average total hours of studio use per week



4.17 The in-depth interviews revealed that respondents who indicated part-time use mainly used their studios out of regular office hours, for example early in the morning or late at night, or during weekends and on weekday nights for teaching activities. Most emphasised that their use pattern was circumstantial.

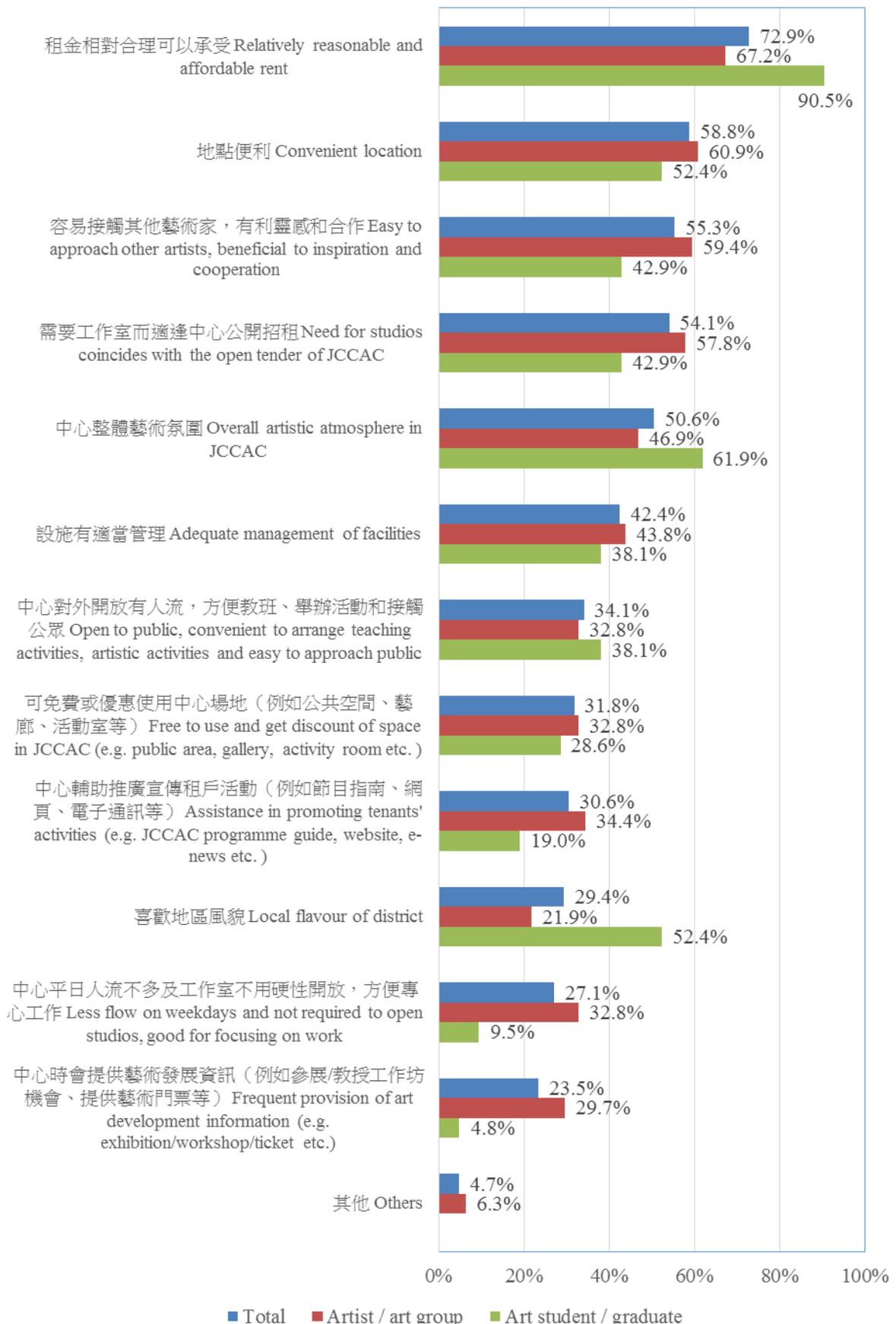
Current tenants' reasons for renting studios at JCCAC

4.18 Current tenant respondents' top reason for taking up studio units at JCCAC was the rent. The vast majority (67.2% of artist/art group and 90.5% of art student/graduate respondents) said that the relatively reasonable rent at JCCAC made it affordable for them to set up their studios.

4.19 Proximity to other artists which would benefit their creative work and provide opportunities for collaboration was the reason given by 60.9% of current tenant respondents. More than half of the artist/art group tenant respondents quoted as other reasons the location of JCCAC and the application opportunity just when they were looking for somewhere to set up studios.

4.20 For current art student/graduate tenant respondents, apart from the low rent, the artistic atmosphere at JCCAC was also an attraction. Also, more than half of them said that the location of JCCAC and the local flavour of the district were positive considerations.

Chart 4 Current artist/art group and art student/graduate tenant respondents' reasons for renting studios at JCCAC



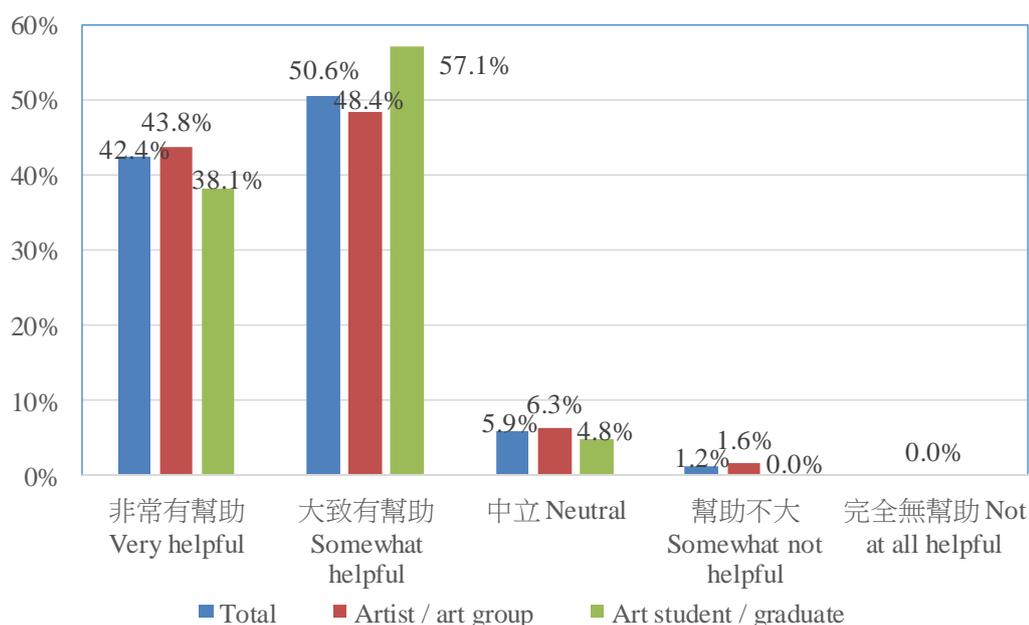
4.21 The in-depth interviews revealed that the majority of respondents claimed their work as not-for-profit and had pressure in balancing their budgets and expenses, hence affordable rent was a major consideration. Located in Shek Kip Mei, they liked the convenience of JCCAC in an urban location within walking distance from MTR. Also, JCCAC had become an arts community and tenants could easily communicate, exchange ideas and collaborate with each other. Tenants felt that JCCAC was supportive and willing to help when they faced difficulties. As art clusters like JCCAC were rare in Hong Kong, they were keen to seize the chance of renting studios at JCCAC once available.

4.22 Unpredictable market forces of private industrial premises were also a concern. The rent in private industrial buildings might be higher and the level of rent increase as determined by the landlord was unpredictable. Also, neighbours in industrial buildings might not be artists or understand artists' needs, e.g. possible noise or hygiene/environment issues.

Effect of renting JCCAC studios on current artist/art group and art student/graduate tenants' art career development

4.23 The majority of current tenant respondents agreed that setting up studios at JCCAC was beneficial to the development of their art careers.

Chart 5 Effect of renting JCCAC studios on current tenant respondents' art career development



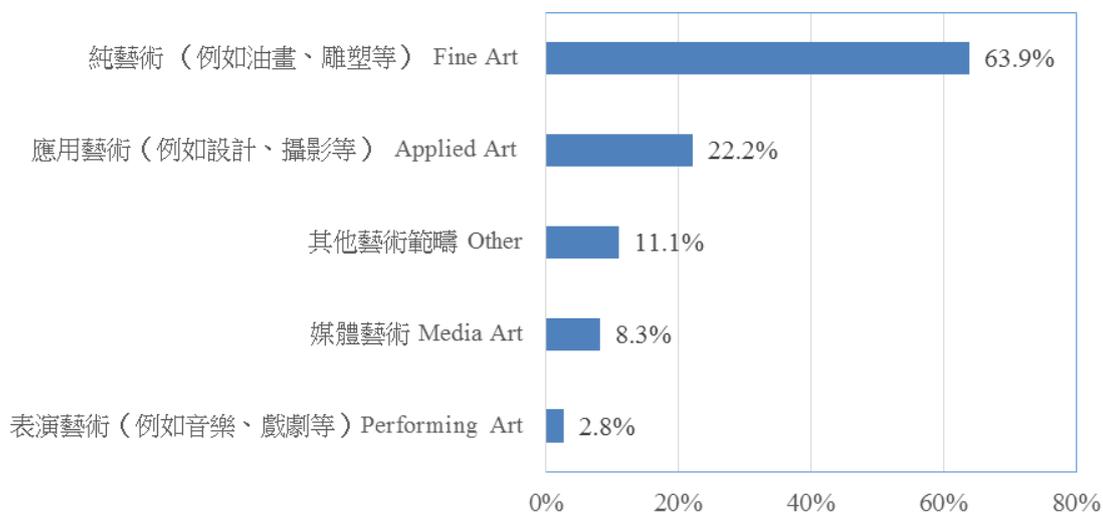
4.24 The in-depth interviews revealed that the efforts made by JCCAC to build and enhance public awareness through the presentation of regular signature events (JCCAC Handicraft Fair, Guided Tour of Open Studios, JCCAC Festival, etc) were positively perceived by the respondents, as those who welcomed visitors could leverage on the popularity of such events to promote their work.

Ex-tenants

Arts disciplines of ex-tenants

4.25 A total of 36 ex-tenants were enumerated in the survey, with half of them artists/art groups and the rest art students/graduates. Similar to the questionnaire for current tenants, they were asked to indicate their focus arts disciplines. Among the ex-tenant respondents, 63.9% indicated fine art and 22.2% indicated applied art.

Chart 6 Main arts disciplines of ex-tenant respondents



Reasons for leaving JCCAC

4.26 When artist/art group ex-tenants were asked why they ceased to rent studios at JCCAC, 38.9% of respondents attributed it to the rent while 33.3% said that their tenancies were involuntarily discontinued by JCCAC upon expiry. Others quoted reasons of funding/budget exhaustion or personal preference.

Table 7 Ex-artist/art group tenant respondents' reasons for leaving JCCAC

<i>Reasons for leaving JCCAC</i>	<i>No.</i>	<i>%</i>
未獲中心續租 Non-renewal by JCCAC	6	33.3%
租金問題 Rent	7	38.9%
中心發展方向及藝術氛圍不適合 Unsuitable direction and artistic atmosphere	1	5.6%
地點不適合 Unsuitable location	1	5.6%
配套設施不適合 Unsuitable facilities	2	11.1%
其他 Others	6	33.3%
Total	18	100.0%

4.27 The in-depth interviews revealed that some had budget problems or their funding was terminated. Some left because their operation was not viable at JCCAC, lacking a critical mass of visitors/customers to support it.

Total number of years at JCCAC

4.28 Among the ex-tenant respondents, half of them first started renting JCCAC studios when it opened in 2008. For artist/art group ex-tenant respondents, 44.4% stayed for 2 years. For art student/graduate ex-tenant respondents, all of them stayed for 2 years as the maximum total tenancy term allowed for this tenant group was capped at 2 years.

Table 8 Ex-tenant respondents' total years of tenancy at JCCAC

<i>Years of JCCAC tenancy</i>	<i>Total respondents</i>		<i>Artist/art group ex-tenant respondents</i>		<i>Art student/ graduate ex-tenant respondents</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
1	3	8.3%	3	16.7%	0	0.0%
2	24	66.7%	8	44.4%	16	88.9%
3	3	8.3%	3	16.7%	0	0.0%
4	3	8.3%	3	16.7%	0	0.0%
7	1	2.8%	1	5.6%	0	0.0%
No reply	2	5.6%	0	0.0%	2	11.1%
Total	36	100.0%	18	100.0%	18	100.0%

Whether ex-tenants rented other studios after leaving JCCAC

4.29 Among the ex-tenant respondents, 58.3% had not rented other studios after leaving JCCAC, including half of artist/art group and 66.7% of art student/graduate ex-tenant respondents.

Table 9 Whether ex-tenant respondents rented other studios after leaving JCCAC

	<i>Total</i>		<i>Artist/art group respondents</i>		<i>Art student/graduate respondents</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
Yes	15	41.7%	9	50.0%	6	33.3%
No	21	58.3%	9	50.0%	12	66.7%
Total	36	100.0%	18	100.0%	18	100.0%

4.30 As revealed through in-depth interviews, ex-tenants who had not rented any studios after leaving JCCAC did not find it necessary. Some had full-time jobs relevant to the arts so that even without a studio, they could still continue to develop their art careers, while some others chose to engage in home-based artistic work.

Studios currently rented by ex-tenants

4.31 For ex-tenant respondents who had rented other studios after leaving JCCAC, questions were asked about the locations of their studios, tenancy duration, main purposes and percentages of use, usage rate and the reasons for their choice.

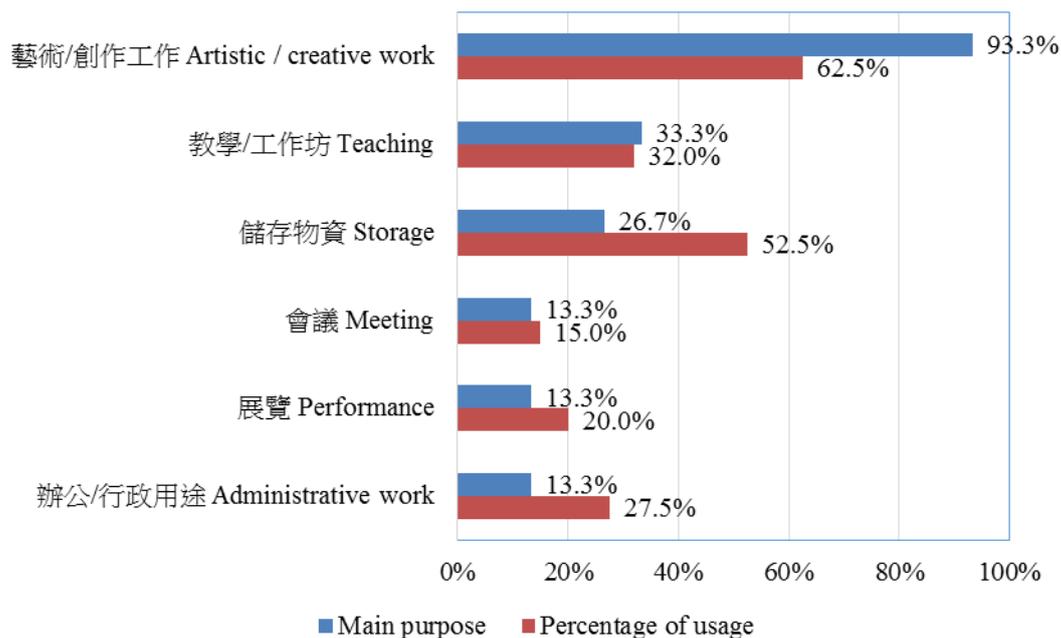
4.32 For ex-tenant respondents who had subsequently rented studios elsewhere, 40% had rented in industrial buildings and 33.3% in commercial buildings, all for a duration of 1 to 5 years.

Table 10 Types of premises rented by ex-tenant respondents for studios

<i>Types of premises</i>	<i>Total</i>		<i>Artist/art group ex-tenant respondents</i>	<i>Art student/graduate ex-tenant respondents</i>
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>No.</i>
Industrial buildings	6	40.0%	5	1
Commercial buildings	5	33.3%	3	2
Domestic or government premises	3	20.0%	1	2
No reply	1	6.7%	0	1
Total	15	100.0%	9	6

4.33 In general, ex-tenant respondents who had subsequently rented studios elsewhere used them for combination of different purposes. The majority (93.3%) used the studios for artistic/creative work, while one-third for teaching and 26.7% for storage. For those who used their studios for artistic/creative work, on average it accounted for 62.5% of their studio use. If teaching was one of the use purposes, it accounted for 32% of studio use. Studios also used for storage accounted for 52.5% of their use.

Chart 7 Ex-tenant respondents' top main purposes and proportion of studio use



4.34 Ex-tenant respondents who currently rented studios elsewhere used their studios on average 35.4 hours per week, with 71.4% (10 out of 14) of them claiming daytime use on weekends.

Table 11 Usage of studios currently rented by ex-tenant respondents

<i>Timeslots</i>	<i>No. of hours per week</i>	<i>Mean</i>	<i>Standard deviation</i>
Weekdays: 9 am to 6 pm	8	30	17.1
Weekdays: after 6 pm	7	21	24.5
Weekends: 9 am to 6 pm	10	10	5.3
Weekends: after 6 pm	3	3	2.5
Total hours per week	14	35.4	25.1

4.35 Respondents currently with studios elsewhere were asked why they chose the present location. The top reason was affordable rent (claimed by 78.6% of respondents), followed by convenience of location (claimed by 57.1% of respondents).

Table 12 Ex-tenants respondents' key reasons for renting current studios

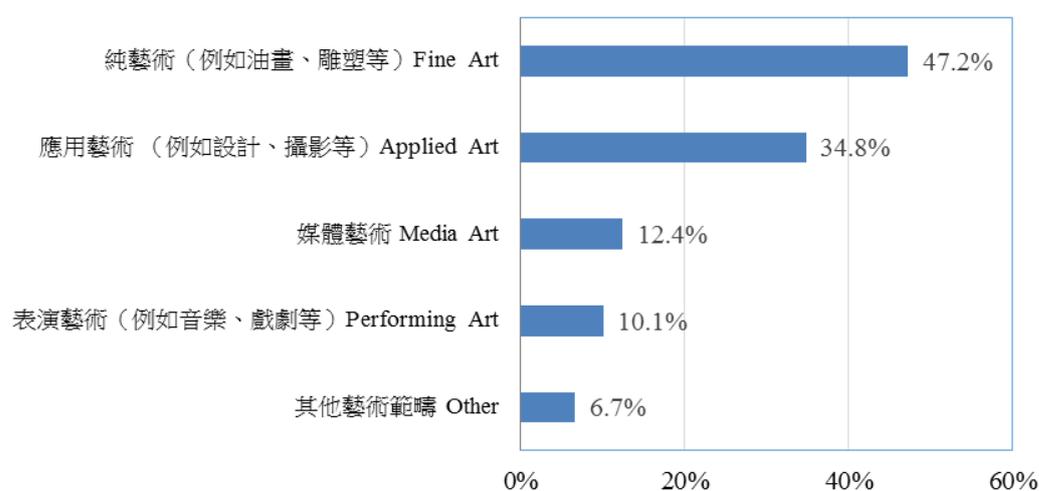
<i>Reasons for renting current studios</i>	<i>No.</i>	<i>%</i>
價錢相對合理可以承受 Relatively reasonable and affordable rent	11	78.6%
地點便利 Convenient location	8	57.1%
設施有適當管理 Adequate management of facilities	3	21.4%
喜歡該區風貌 Local flavour of the district	2	14.3%

Waitlisted tenancy applicants

Arts disciplines of waitlisted tenancy applicants

4.36 A total of 92 waitlisted tenancy applicants were enumerated in the survey, including 51 artist/art-group and 41 art student/graduate applicants. For their main domain of work, 47.2% claimed fine art, while 34.8% indicated applied arts. Among those who indicated other arts disciplines, the variety included digital art, mix-media art, handicraft, fashion and performing art.

Chart 8 Main arts disciplines of waitlisted tenancy applicant respondents



Development of waitlisted tenancy applicants

4.37 Among the waitlisted applicant respondents, 48.9% formerly or currently had studios elsewhere. There was significant difference between artist/art group and art student/graduate applicants in that a higher proportion of the former (62.7%) had formerly or currently had studio arrangements than the latter (31.7%).

Table 13 Studio arrangement of waitlisted tenancy applicant respondents

	<i>Total</i>		<i>Artist/art group waitlisted applicant respondents</i>		<i>Art student/graduate waitlisted applicant respondents</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
No	47	51.1%	19	37.3%	28	68.3%
Yes	45	48.9%	32	62.7%	13	31.7%
Total	92	100.0%	51	100.0%	41	100.0%

4.38 Among the 45 waitlisted applicant respondents who formerly or currently had studios elsewhere, 68.9% indicated that they had been renting in industrial buildings for 3 years on average, while 22.2% in commercial buildings from 0.5 to 7 years. 11.1% of them claimed that they had worked in domestic premises for between 1 to 20 years, while 4.4% had rented government facilities for around 1 to 5 years.

Table 14 Types of premises rented by waitlisted tenancy applicant respondents

<i>Types of premises</i>	<i>No.[#]</i>	<i>%</i>	<i>Mean years of stay</i>
Industrial buildings	31	68.9%	3.0
Commercial buildings	10	22.2%	3.3
Domestic premises	5	11.1%	8.2
Government facilities (e.g. Hong Kong Visual Arts Centre, function room of Leisure and Cultural Services Department etc)	2	4.4%	3.0

[#] The total number added up to 48 since 3 waitlisted tenancy applicant respondents rented more than one studio.

4.39 Among 45 waitlisted applicant respondents who formerly or currently had studios elsewhere, 42.2% stated that the tenancy duration of their studios was

capped, mostly at a maximum of between 1 to 3 years, with an average of 2 years. It was claimed by 10.5% of the respondents that the cap on their studio's tenancy duration differed depending on tenant type.

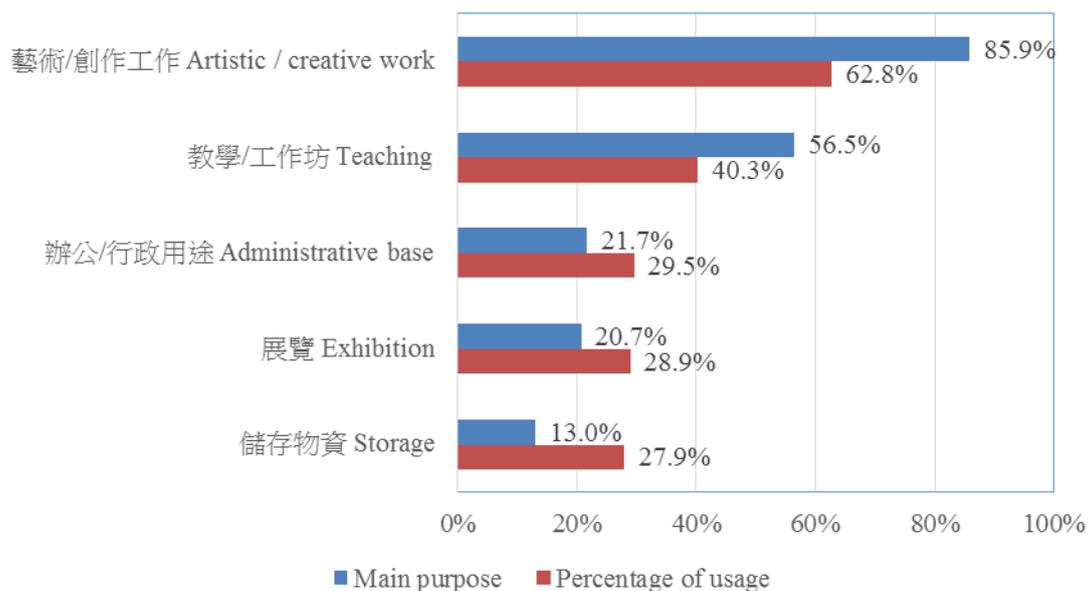
Table 15 Whether tenancy duration was capped for studios rented by waitlisted tenancy applicant respondents

<i>Whether tenancy duration was capped</i>	<i>No.</i>	<i>%</i>
No	25	55.6%
Yes	19	42.2%
<i>Universal cap</i>	<i>17</i>	<i>89.5%</i>
<i>Cap differed depending on tenant type</i>	<i>2</i>	<i>10.5%</i>
No reply	1	2.2%
Total	45	100.0%

Waitlisted tenancy applicants' work plan for JCCAC studio

4.40 Waitlisted tenancy applicants were asked to indicate their purposes of applying JCCAC studios and the proportion of use. 85.9% of respondents planned to use the JCCAC studios for artistic/creative work, accounting for 62.8% of their studio use on average. 56.5% planned to organise teaching activities, accounting for 40.3% of their studio use. 21.7% would use them as their administrative base, while 20.7% for exhibition.

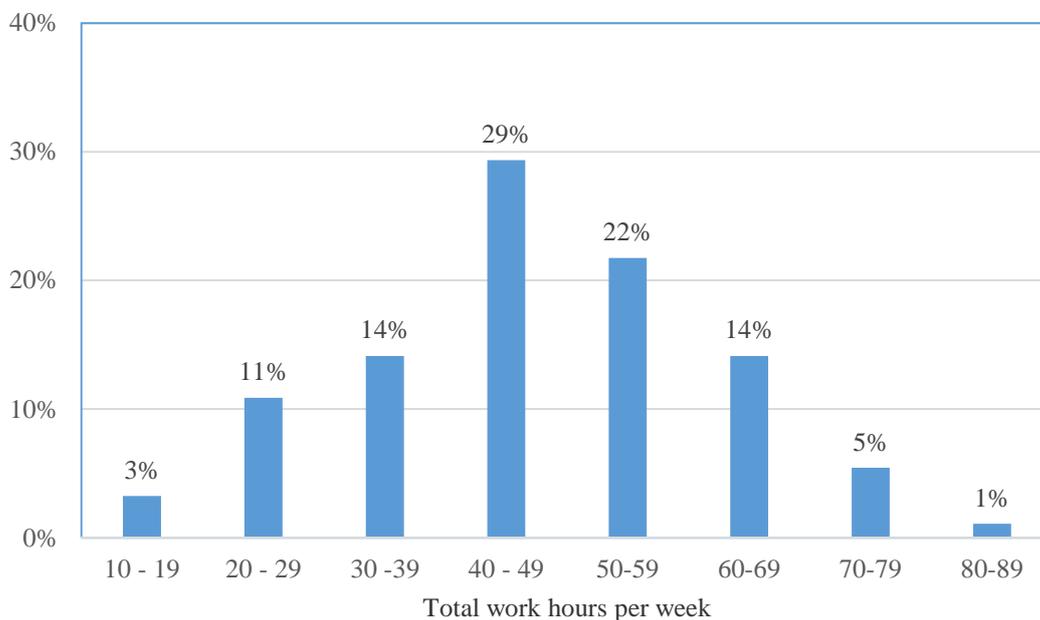
Chart 9 The main purposes and proportion of intended studio use by current waitlisted tenancy applicant respondents



4.41 Waitlisted tenancy applicants were asked whether they planned to use the JCCAC studios during daytime or at night, weekday or weekend, and to provide the estimated duration they planned to stay each time. For ease of comparison, they were given a choice of 4 specific timeslots, and were allowed to choose a combination of timeslots to indicate their proposed work pattern.

4.42 Among 92 respondents who provided information on their planned hours of studio use at JCCAC, 89.1% would use the studio during daytime on weekdays for 32 hours per week on average, while 76.1% would use during daytime on weekends for 13 hours per week on average. 23.9% planned to use the studio on weekday evenings for 15 to 70 hours per week, while 19.6% planned to use the studio on weekend evenings for 2 to 20 hours per week on average. Overall, around 30% said they planned to work in the studios for a total average of 40 to 49 hours per week. No significant difference was found in the proposed total hours of studio use between artist/art group and art student/graduate waitlisted tenancy applicant respondents.

Chart 10 Waitlisted tenancy applicant respondents’ proposed average total hours of JCCAC studio use per week



4.43 Waitlisted tenancy applicants were asked whether they planned to use their studios at JCCAC by themselves or jointly with other collaborators. The number of intended parties to use the studios varied between 1 to 7. More than half of the respondents (57.6%) indicated that their studios would only be used by one or two parties.

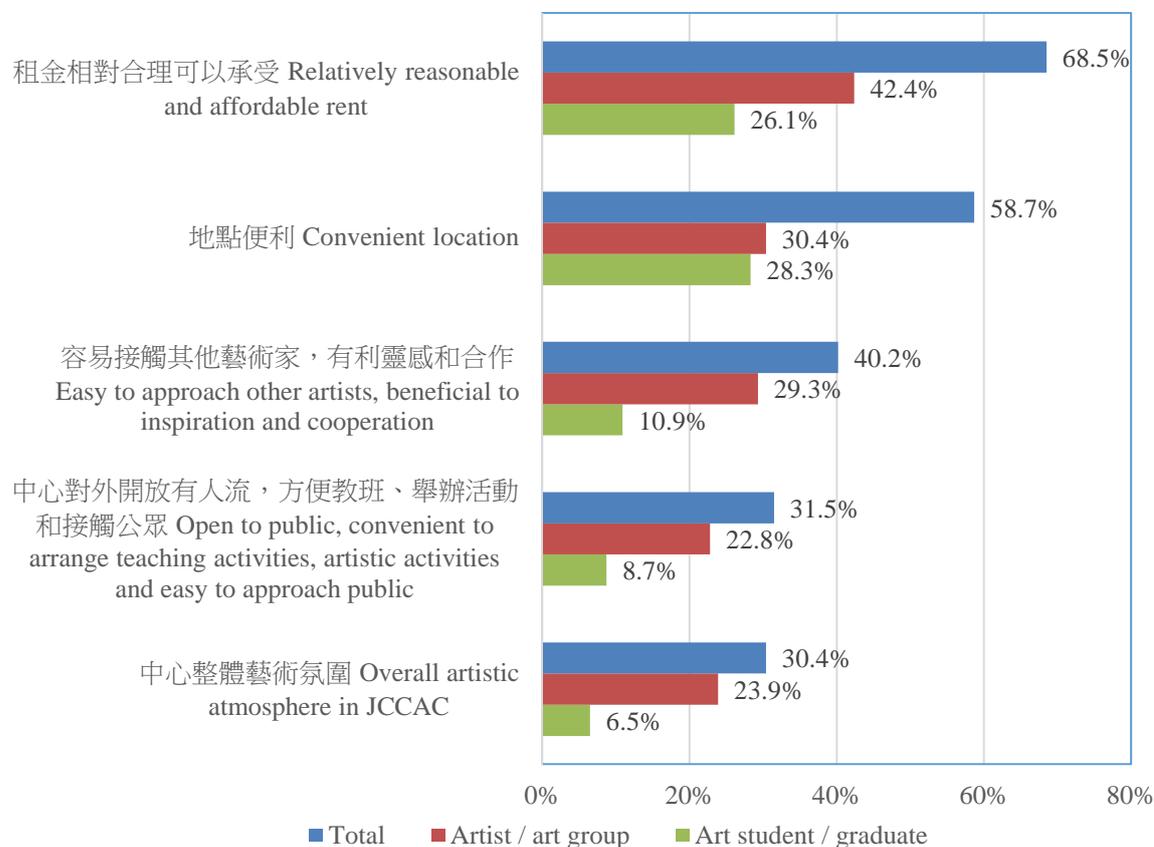
Table 16 Waitlisted tenancy applicant respondents' estimated number of parties for using JCCAC studio

<i>No. of parties to use JCCAC studio</i>	<i>Respondents</i>	
	<i>No.</i>	<i>%</i>
1	26	28.3%
2	27	29.3%
3 to 7	31	33.7%
No reply	8	8.7%
Total	92	100.0%

Waitlisted tenancy applicants' reasons for applying for JCCAC studios

4.44 Waitlisted tenancy applicants were asked to indicate their reasons for applying for JCCAC studios. A large proportion of respondents named reasonable price (68.5%), followed by convenience of location (58.7%) and ease of approaching other artists for inspiration and collaboration (40.2%).

Chart 11 Waitlisted tenancy applicant respondents' main reasons for applying for JCCAC studios

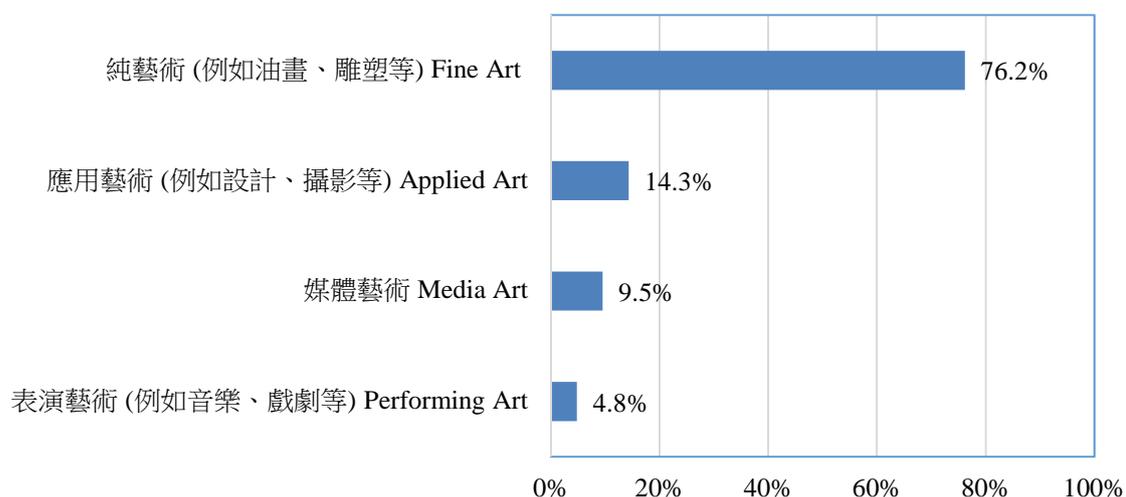


Art practitioners in other art clusters

4.45 A total of 21 art practitioners in other art clusters were enumerated, with most of them (85.7%) from Fotan but also included others with studios elsewhere or at home. 66.7% said that their studios were for their own use, while 33.3% used them jointly with 2 to 8 other artists. Those in industrial buildings had rented from 0.5 to 17 years, with an average duration of 7.5 years.

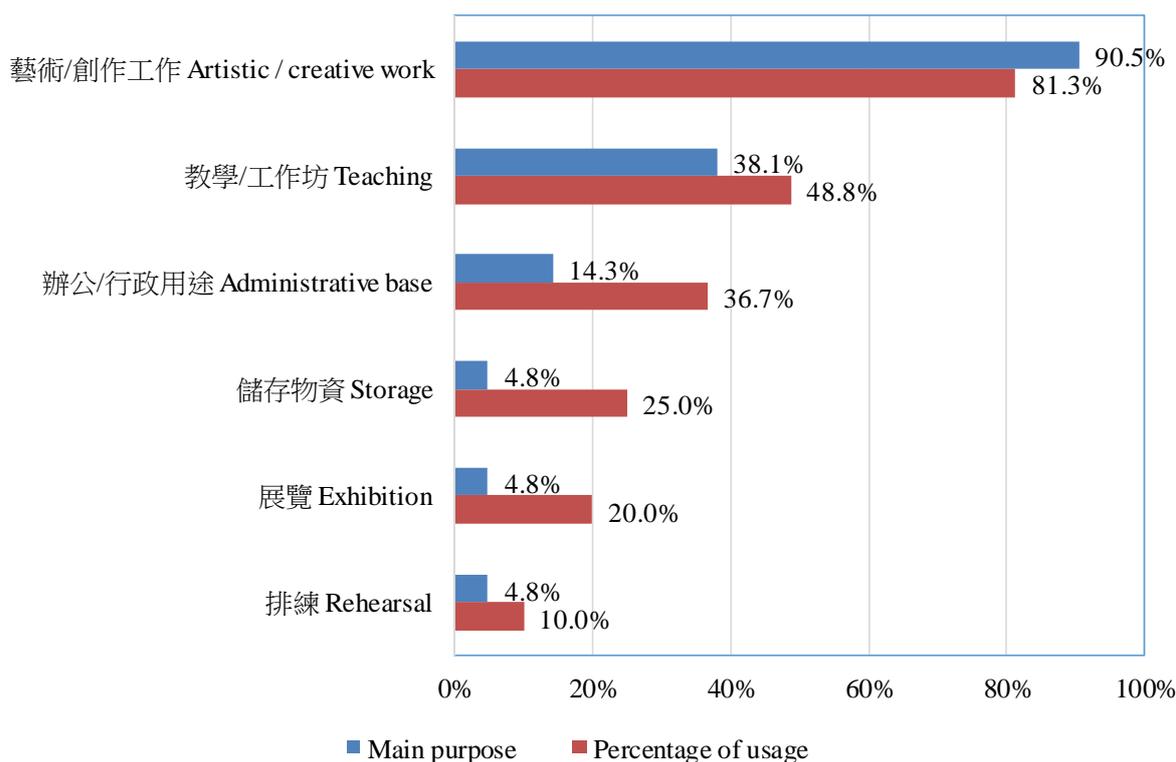
4.46 For art practitioners in other art clusters, respondents predominantly (76.2%) claimed fine art as their main arts discipline.

Chart 12 Main arts disciplines of respondents who were art practitioners in other art clusters



4.47 Art practitioners in other art clusters were also asked what their main purposes of using the studios and the proportion of use for the various purposes. Most of the respondents (90.5%) used their studios for purpose of artistic and creative work, accounting for an average of 81.3% of their studio use. Teaching was cited as another major purpose by 38.1% of respondents, accounting for an average of 48.8% of their studio use.

Chart 13 Main purposes of using studios and proportion of use by respondents who were art practitioners in other art clusters



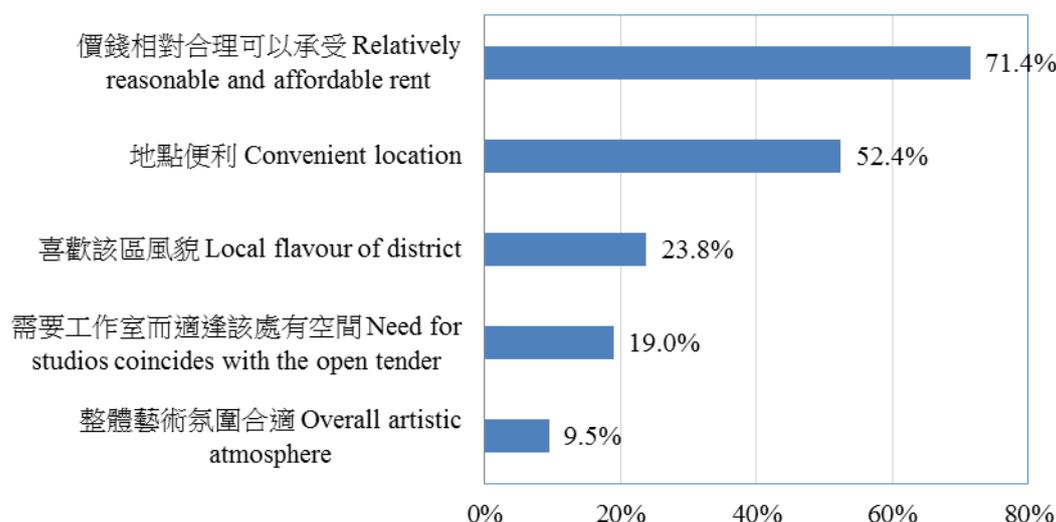
4.48 Regarding the frequency of studio use, respondents who were art practitioners in other art clusters claimed an average of 32.9 hours per week, with a higher proportion of them working on weekdays, averaging 38.3 hours during daytime and 18.1 hours in the evening.

Table 17 Frequency of studio use by respondents who were art practitioners in other art clusters

<i>Timeslots</i>	<i>No.</i>	<i>Mean</i>	<i>Standard deviation</i>
Weekdays: 9 am to 6 pm	13	38.3	10.0
Weekdays: after 6 pm	8	18.1	11.3
Weekends: 9 am to 6 pm	1	6.0	-
Weekends: after 6 pm	2	21.0	26.9
Total hours per week	21	32.9	14.1

4.49 Art practitioners from other art clusters were also asked why they chose to set up studios at their current location. Most respondents (71.4%) said that reasonable rent was the major factor, while more than half of the respondents (52.4%) cited convenience of the location. Other cited reasons included large spaces, environment suitable for big equipment, choice of participation in open days, etc.

Chart 14 Main reasons for choosing their current studios by respondents who were art practitioners in other art clusters



4.50 Nearly half of the respondents who were art practitioners in other art clusters said that their tenancy term was for around 1 to 3 years.

Tenancy renewal for artists/art groups

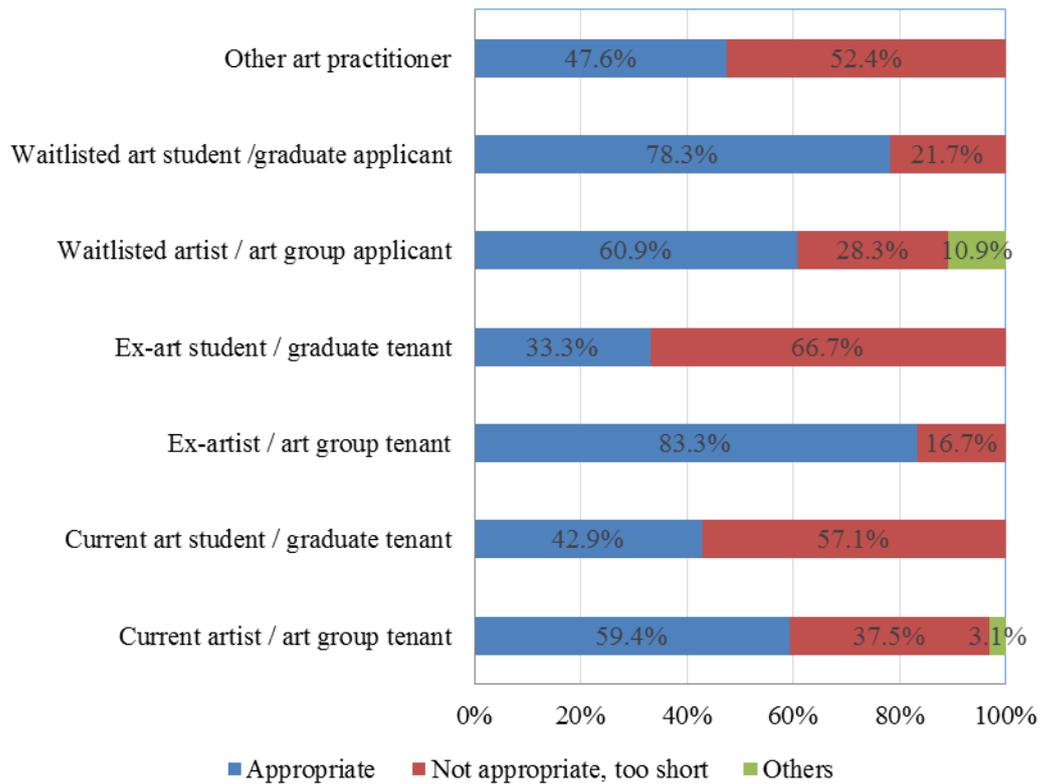
Views on the term of artist/art group tenancies

4.51 Views on artist/art group tenancy renewal were sought from all stakeholders, including tenants, ex-tenants, waitlisted tenancy applicants and art practitioners in other art clusters.

4.52 Under the current policy, the tenancy term (i.e. duration of each tenancy agreement) for artist/art group tenants was generally set at either 1 or 2 years. The views collected showed that opinions were divided between the various groups of respondents.

4.53 The majority of respondents who were ex-artist/art group tenants (83.3%), art student/graduate waitlisted applicants (78.3%), artist/art group waitlisted applicants (60.9%) and current artist/art group tenants (59.4%) viewed the current artist/art group tenancy term positively. However, the majority of current (57.1%) and ex-art student/graduate (66.7%) respondents, plus more than half the respondents who were art practitioners in other art clusters, felt that the current artist/art group tenancy term of 1 or 2 years was too short.

Chart 15 Views on the current terms offered for artist/art group tenancies



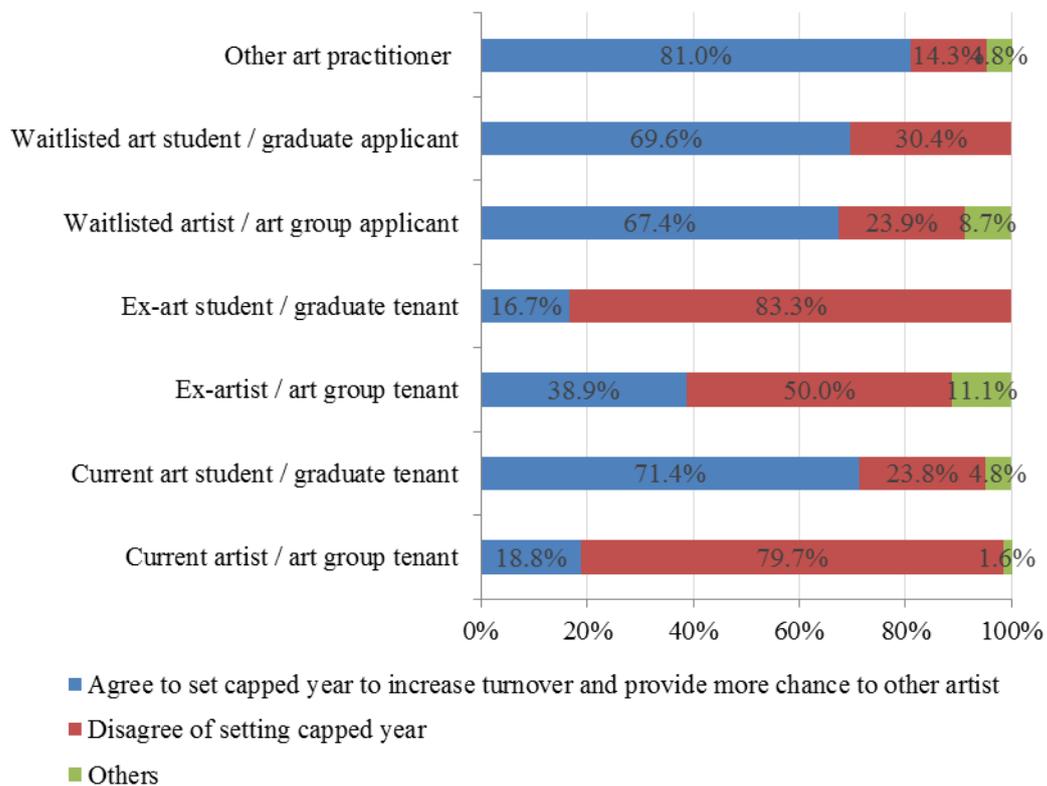
4.54 During in-depth interviews with current tenants, most tenant respondents agreed that the current arrangement of allowing them a choice of either 1 or 2 years’ tenancy term was appropriate. However, some expressed concern that such tenancy term might be too short for tenants who would like to invest more into decorating or purchasing equipment for their studios, and suggested that perhaps a slightly longer tenancy term of 3 to 5 years would give those tenants a greater sense of stability conducive to their development.

Views on whether a universal cap on the maximum total duration of artist/art group tenancies should be introduced

4.55 In relation to JCCAC’s current “continuity approach” to artist/art group tenancy renewal, respondents were asked whether they supported the introduction of a universal cap to limit the maximum total tenancy duration of any artist/art group tenant, with a view to enhancing turnover. Divergent opinions were collected. The vast majority of current artist/art group (79.7%) and ex-art student/graduate (83.3%) tenant respondents disagreed that such a cap should be introduced. However, most respondents who were art practitioners in other art clusters (81%), current art student/graduate tenants (71.4%), waitlisted art student/graduate (69.6%) and waitlisted artist/art group

(67.4%) applicants agreed that such a policy should be introduced, in order to increase the turnover of studio units and provide more opportunities for artists in need.

Chart 16 Views on whether a universal cap on the maximum total duration of artist/art group tenancies should be introduced



4.56 In addition, as a large proportion of current artist/art group tenants had been renting JCCAC studios since its opening in 2008, the survey further explored if there was any difference in the views between tenant respondents who started renting JCCAC studios since 2008 or afterwards. No significant difference between the views of the two groups was found.

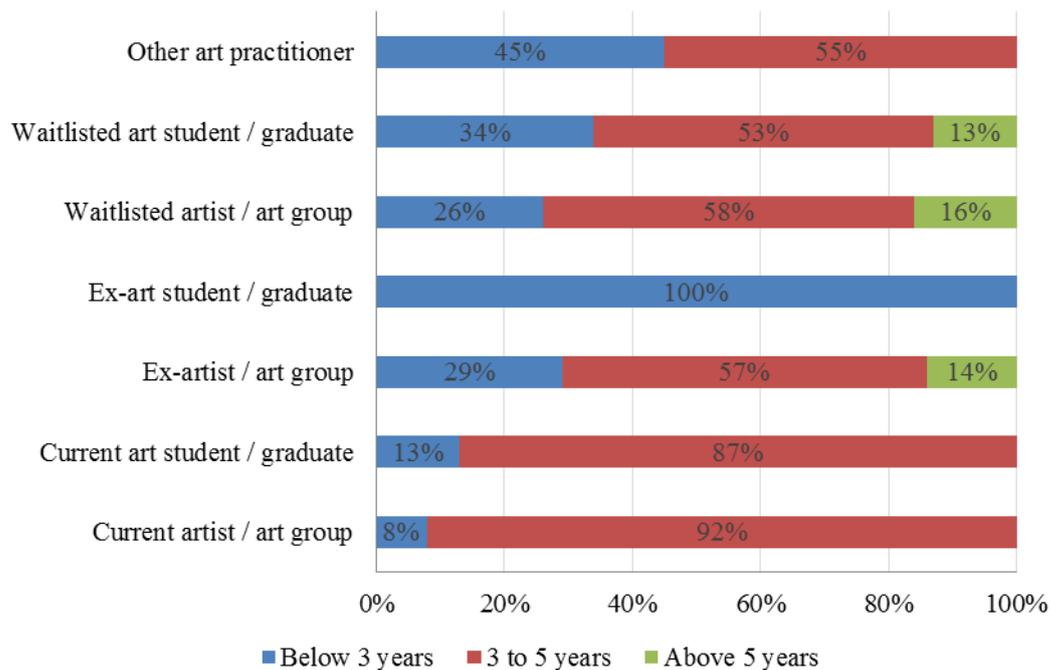
4.57 More than half (54.8%) of the respondents who disagreed with introducing a universal cap on the maximum total duration of artist/art group tenancies felt that if the restriction was for a short number of years, it would discourage artists from putting resources into developing their careers. Nearly half of the respondents (51.0%) felt strongly that the succession system for studio allocation should consider whether the unit had been put into proper use and matched the development direction of JCCAC, rather than through the adoption of a purely administrative universal cap.

- 4.58 In-depth interviews with current artist/art group tenants who were against the introduction of such a policy stated their reasons as follows. Some felt that the decision to renew tenancy or not should naturally rest with the tenants, as those who could not afford the rent or who had found more suitable places to develop their careers would voluntarily leave anyway. Also, those tenants who used their studios properly, had not violated tenancy conditions/house rules, and had special achievements or made contribution to JCCAC should not be forced to leave because of a universal cap on the maximum total tenancy duration. Furthermore, it took time for artists or art groups to set up studios and develop their careers, so it would not be conducive to their artistic development if they had to constantly spent time and effort relocating rather than focusing on making progress in their work. Also, since the development trajectories of artists and art groups were so varied, it would be very difficult to determine an appropriate maximum total tenancy duration that all stakeholders would find acceptable.
- 4.59 Other views collected against introducing a universal cap on the maximum total duration of artist/art group tenancies included the following:
- (a) While acknowledging that opportunities should be given to young/developing artists in need of studios, the benefits of keeping renowned or well-established tenants conducive to developing JCCAC's reputation and cultivating public interest in the arts should not be overlooked;
 - (b) Art groups needed continuous support from the public and private sectors, especially in finding suitable places to work and develop;
 - (c) For tenants devoted to more specialised and less popular art forms, forcing them to leave might devastate their careers and endanger the continued development of the art form;
 - (d) It might change the motivation for studio use in JCCAC, pushing tenants to seek profit maximisation within the limited span of their studio use; and
 - (e) Artists needed stability to focus on their work. Taking Fotan as an example, those artists who continued to work in the arts were mainly people who enjoyed the stability of having purchased their own studios.
- 4.60 Nevertheless, some tenants said they understood the difficulties faced by other artists in finding suitable studios and the need to support the development of young artists. However, they felt that JCCAC had already been playing its role

to support young artists by setting aside a proportion of its studios for art student/graduate tenancies at concessionary rent. If JCCAC needed to strengthen its support for young artists, it could consider adjusting the proportion of artist/art group and art student/graduate tenancies in favour of the latter, or consider whether other kinds of support could be provided to aid departing art student/graduate tenants.

- 4.61 For respondents who agreed that a cap on the maximum total duration of artist/art group tenancies should be introduced, they were asked how many years would constitute an appropriate maximum total duration. For ease of comparison, they were grouped into three categories, namely less than 3 years, 3 to 5 years, and more than 5 years.
- 4.62 The suggestions collected ranged from 1 to 20 years. Except for ex-art student/graduate tenants, the vast majority of other respondents suggested that a universal cap, if introduced, on the maximum total duration of artist/art group tenancies should be between 3 and 5 years.
- 4.63 Only a very low percentage of current artist/art group (18.8%) and ex-art student/graduate (16.7%) tenants supported the introduction of a universal cap on the maximum total tenancy duration for artist/art group tenants. Among them, 92% of current artist/art group tenant respondents suggested a duration of 3 to 5 years while all ex-art student/graduate tenant respondents said that it should be less than 3 years.
- 4.64 Among the minority of ex-artist/art group tenant respondents (38.9%) who supported the introduction of a universal cap on the maximum total tenancy duration for artists/art groups, more than half of them (57%) suggested a duration of 3 to 5 years, followed by 29% suggesting a duration of less than 3 years and 14% for more than 5 years.
- 4.65 Among the respondent groups whose vast majority (81% of art practitioners in other art clusters, 71.4% current art student/graduate tenants, 69.6% waitlisted art student/graduate applicants and 67.4% waitlisted artist/art group applicants) supported the introduction of a universal cap on the maximum total tenancy duration for artist/art group tenancies, the suggested duration was 3 to 5 years, as supported by 55% of art practitioner respondents in other art clusters, 87% of current art student/graduate tenant, 53% of waitlisted art student/graduate applicant and 58% of waitlisted artist/art group applicant respondents.

Chart 17 Suggested maximum total duration for artist/art group tenancies among those who supported the introduction of a universal cap

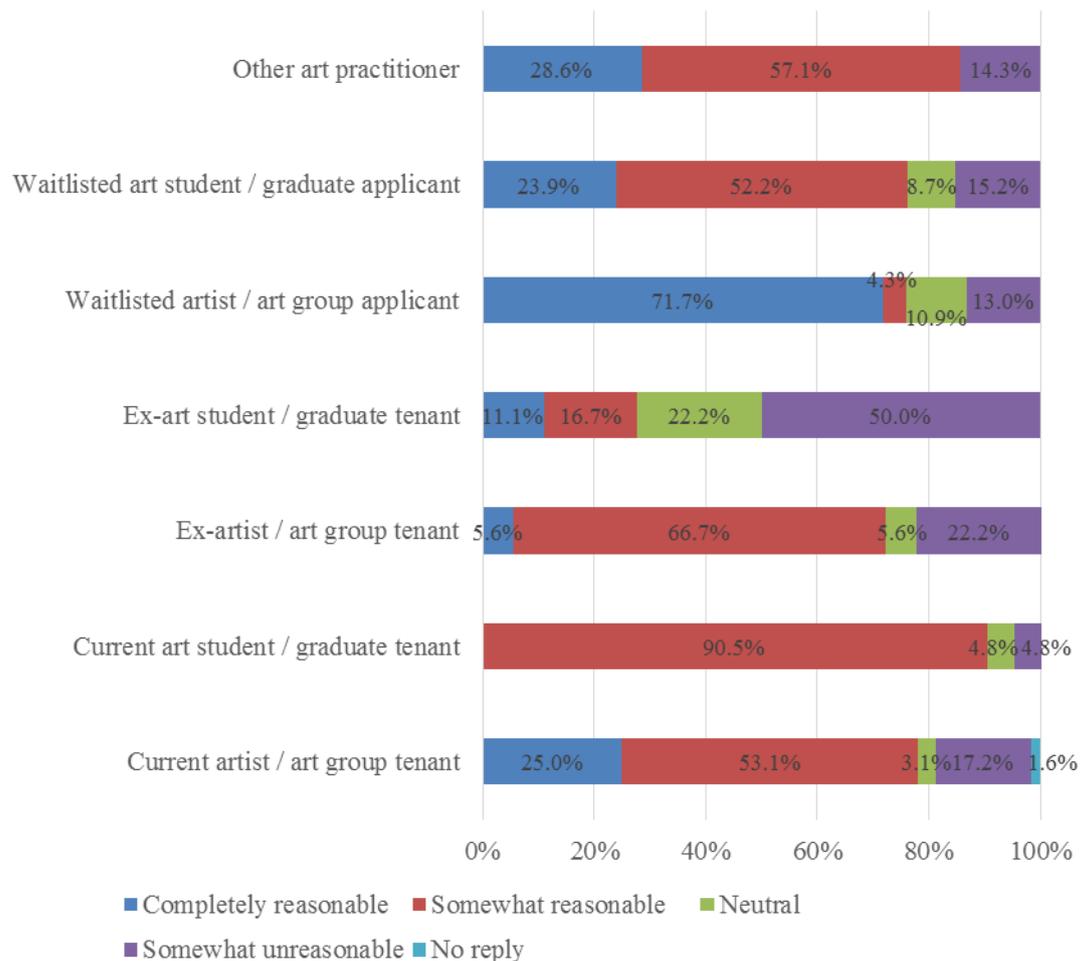


Views on the current tenancy renewal procedures

Explanation of renewal policy and inviting expression of tenancy renewal intention 2 to 3 months before expiry of existing tenancy

4.66 The vast majority of respondents agreed that the current procedures of informing tenants about details of tenancy renewal (such as the administrative process, rent, direction of JCCAC, and the Centre’s key considerations for renewal applications) and inviting tenants to express their tenancy renewal interest or otherwise 2 to 3 months before their current tenancies expired, was appropriate.

Chart 18 Views on the tenancy renewal process – explanation of renewal policy and inviting expression of tenancy renewal intention 2 to 3 months before expiry of existing tenancy

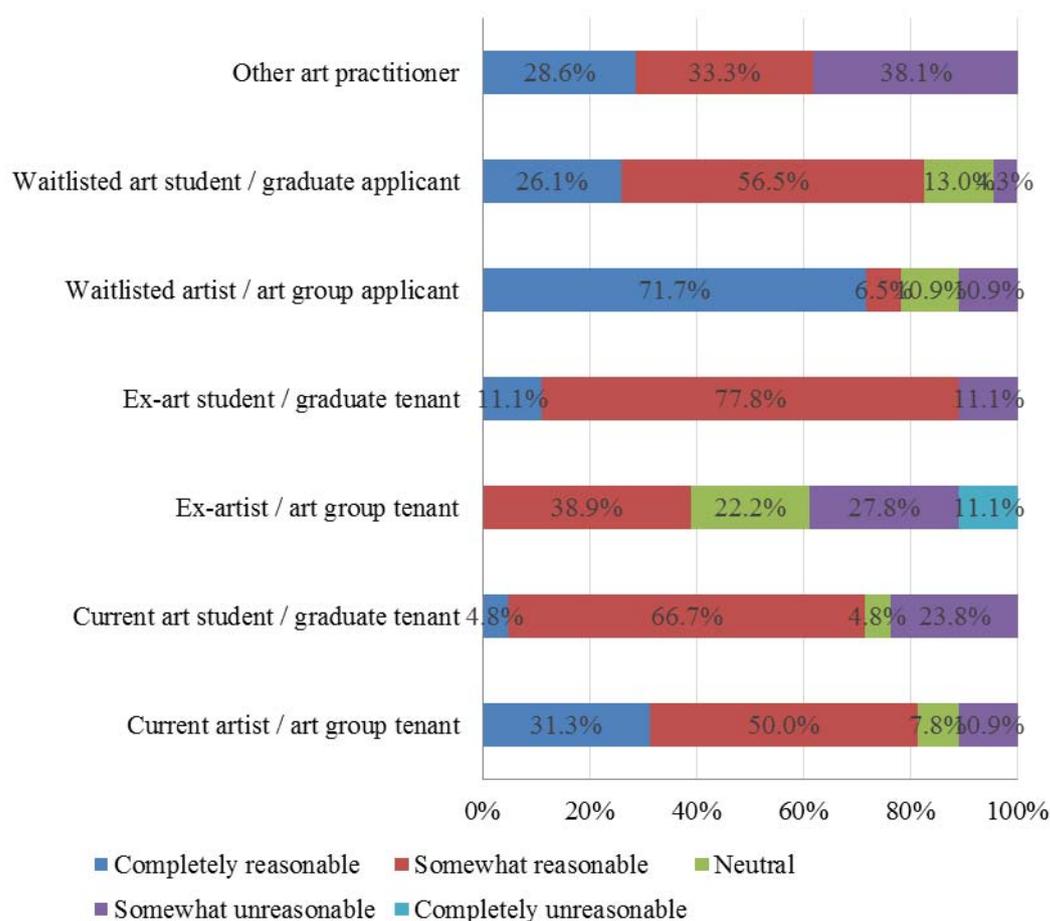


4.67 The in-depth interviews revealed that some respondents wanted more lead time between confirmation of their renewal application result and the expiry of the tenancy. Also, some would like JCCAC to provide more information about its development direction, so that tenants could better determine whether or not to renew their tenancy.

Renewal application procedures and submission of required information

4.68 To indicate their tenancy renewal intention, tenants were required to complete and submit an application form, attaching a report on their work during the current tenancy and a work plan for the next tenancy, for JCCAC’s consideration. The tenant would also need to indicate their development direction and projected frequency, pattern and purposes of studio use. The survey found that most respondents agreed that the application procedures and required information were reasonable.

Chart 19 Views on the tenancy renewal process – application procedures and submission of required information



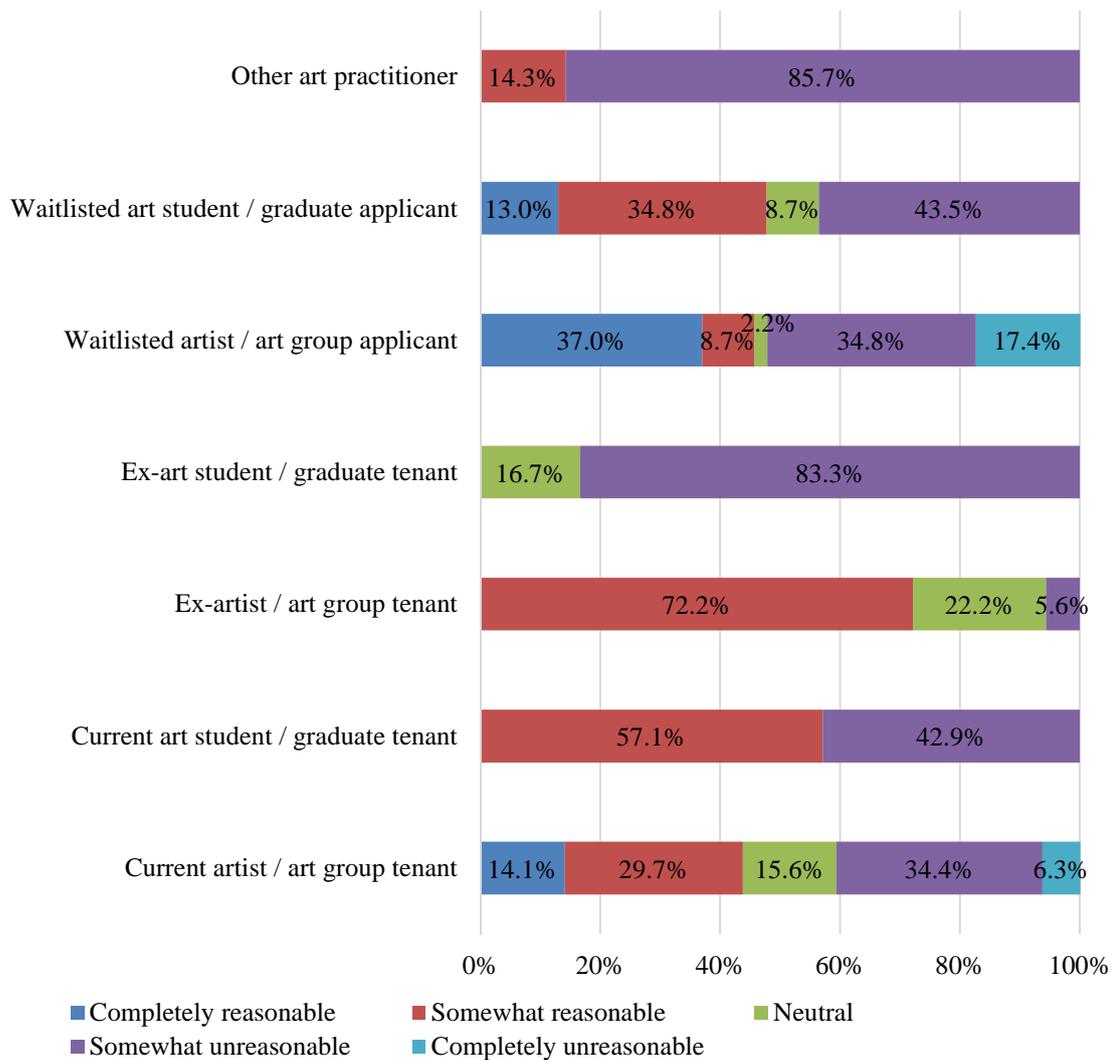
4.69 The in-depth interviews revealed that respondents agreed that JCCAC had a management role to know and understand what tenants had done or would do in the studios. Hence, most of them accepted that they had a duty to keep JCCAC informed of their work, and agreed that the existing application procedures and required information submission were reasonable. They hoped that the information provided in the application documents would help JCCAC identify tenants who had strong motivation for continuing tenancies.

Notification of tenancy renewal application results

4.70 Currently, tenants were notified of their tenancy renewal application results around one month before tenancy expiry. In case of non-approval of renewal applications, JCCAC would consider providing short-term interim arrangements if necessary to aid departing tenants. Respondents’ views were divergent on whether this aspect of the tenancy renewal process was reasonable. 94.4% of ex-artist/art group, 59.4% of current artist/art group and

57.1% of current art student/graduate tenants, plus 56.5% art student/graduate waitlisted tenancy applicants agreed or were neutral that the arrangement was reasonable. On the other hand, 85.7% of art practitioners in other art clusters, 83.3% of ex-art student/graduate tenants and 52.2% of artist/art group waitlisted tenancy applicant disagreed that it was reasonable.

Chart 20 Views on the tenancy renewal process – notification of tenancy renewal application results



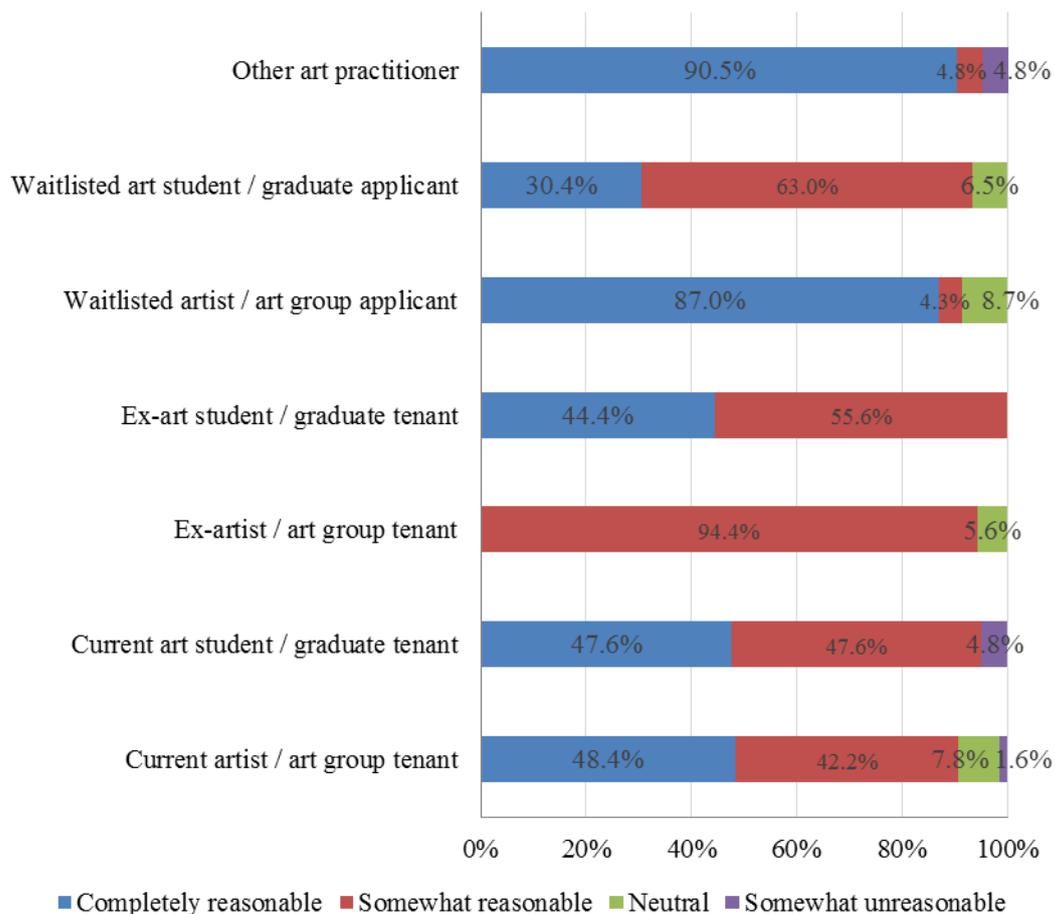
4.71 In-depth interviews revealed that those respondents who disagreed felt that one-month notice was too short if the tenancy was not renewed involuntarily and the tenant had to relocate the studio elsewhere. Some said it would take at least two months to prepare (e.g. administrative work like finding another studio, informing customers/collaborators/other stakeholders, etc) and carrying out relocation, during which time the tenant’s artistic development would suffer. Some respondents would like to see more transparent criteria for

clearer guidance, while others would like to be informed about the reasons for involuntary non-renewals.

Execution of tenancy agreement

4.72 For approved tenancy renewals, JCCAC staff would follow up on further administrative procedures, including explanation of tenancy conditions before the tenancy agreement was executed. Most respondents agreed that this aspect of the tenancy renewal process was reasonable.

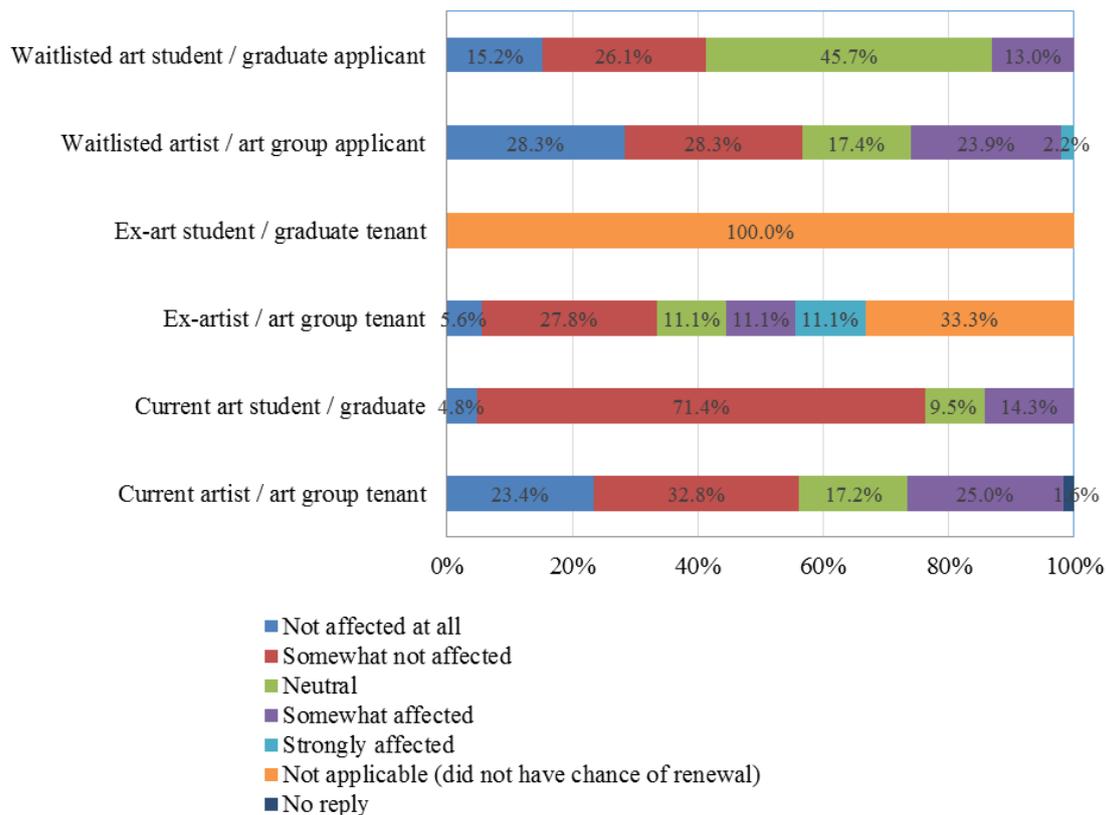
Chart 21 Views on the tenancy renewal process – execution of tenancy agreement



Impact of tenancy renewal procedures on respondents’ tenancy renewal intention

4.73 When asked whether their decision to renew tenancy or otherwise was generally influenced by the renewal procedures, the vast majority of applicable respondents (85.7% of current art student/graduate and 73.4% of artist/art group tenants, plus 87% of art student/graduate and 74% of artist/art group waitlisted tenancy applicants) said that there was no influence or were neutral.

Chart 22 Impact of tenancy renewal procedures on respondents' tenancy renewal intention (excluding art practitioners in other art clusters)



Other comments collected during the in-depth interviews

4.74 General views on how to ensure proper and effective use of the studios were sought from respondents. The various opinions collected were summarised below:

- (a) A clearer definition of “proper use” might be useful, e.g. studios should not be used only for storage/private purposes. Clearer rules to regulate the problem of subletting might be needed. Preference should be given to those working in creative arts rather than operating a general business;
- (b) To enhance the flexibility and efficiency of studio use, matching of artists suitable for joint tenancy to use the studio by rotation/shifts (e.g. part-time artists or freelancers) could be explored. The feasibility of sub-dividing some studios into smaller ones for short-term rental (to benefit artists who do not need full-time but only occasional studio use) could be considered;

- (c) Suggestions were heard to give priority to artists who did not simultaneously have studios elsewhere, and to prevent tenants from renting more than one studio at JCCAC under different names;
- (d) Views were heard that tenants' reports and work plans should be evaluated against the studios' actual use to assess whether they had been used appropriately. Some evaluation criteria could be weighed more heavily than others to determine the efficiency and impact of studio use. Caution was voiced about inherent uncertainties in evolving or long-term projects, and the need to take a longer-term view in evaluating their outcomes. In general, respondents requested that the evaluation criteria should be fair and transparent;
- (e) Regarding open studios, opinions were heard that while tenants should be allowed to use their studios according to their own schedule, they also had a responsibility for sharing. Hence, tenants should take it as their duty to participate in open day if occasionally required by JCCAC. Suggestions were heard to increase the frequency of open day activities, to give longer advance notice and if possible reach a consensus with tenants, so as to maximise tenant participation and overall impact of open day activities;
- (f) Regarding whether a universal cap on the maximum total duration of artist/art group tenancies should be introduced, suggestion was heard for setting different tenancy terms according to the tenant's/applicant's experience, e.g. a cap of say 5 years for young artists (to allow them to discover whether they could continue their art careers); and
- (g) Views were expressed that should JCCAC decide to introduce a universal cap on the maximum total duration of artist/art group tenancies, those most affected, namely current artist/art group tenants, should be clearly informed and given sufficient notification to prepare for it. Justifications for the policy change should be explained. There was suggestion that the change should be effective after a lead time (e.g. a few years) or after it had been written into the new/renewal tenancy agreement.

Chapter 5 Summary of Findings

- 5.1 The main purpose of the study was to help JCCAC understand whether the current renewal policy for artist/art group tenants was appropriate in ensuring effective renting out of studios to suitable tenants. Hence, the following summary of findings would focus on views related to JCCAC's current "continuity approach" to artist/art group tenancies. To help understand respondents' views, their reasons for studio selection were included.

Reasons for choosing or leaving studios

- 5.2 As indicated by respondents and interviewees, rent was the major consideration for choosing to rent or leave studios. Current JCCAC tenants generally held the view that JCCAC, as a non-profit-making organisation, offered comparatively low rent and gave tenants advance notice about rent increase, so that tenants could evaluate their affordability against the benefits. Most tenants claimed their work as non-profit-making and tried to keep their rental costs low. A large proportion of ex-tenants (except ex-art student/graduate tenants who were required to leave JCCAC after two years maximum) said they left JCCAC because of rent and budget considerations. Even art practitioners in other art clusters and ex-tenants who currently had studios indicated low rent as the reason for their choice of studios.
- 5.3 Besides rent, most respondents considered location and ambience important when choosing studios. As JCCAC is located within walking distance from Shek Kip Mei MTR Station, tenants and visitors interested in arts could easily reach it.
- 5.4 The culture and atmosphere at JCCAC were found attractive by most tenant respondents, as they could easily communicate, build relationships, provide mutual support and even create opportunities for collaboration. The level of understanding, support and inspiration shared by tenants in JCCAC was unique and not easily found in private industrial buildings and sites not specifically dedicated for arts studio purposes.
- 5.5 Current tenant respondents also said that they chose JCCAC studios because the opportunity opened to them just when they needed it. As places like

JCCAC which provided studios for artists were rare, they had been looking forward to finding this kind of place for a long time and therefore seized the chance to apply once JCCAC invited proposals.

- 5.6 Another aspect that current tenant respondents found attractive was JCCAC's openness to the public and visitors.

Views on tenancy renewal policy and the introduction of a universal cap on the maximum total duration of artist/art group tenancies

- 5.7 Regarding the term/duration of each tenancy agreement, the vast majority of respondents supported the current policy of allowing tenants to choose a tenancy term of either 1 or 2 years. Some respondents suggested that a longer tenancy term could be offered to give tenants a greater sense of stability so that they could feel more at ease to focus on their work and put more resources into developing their careers using the studios.
- 5.8 While JCCAC currently adopted a "continuity approach" to the renewal of artist/art group tenancies, respondents were asked whether they supported the introduction of a universal cap to limit the maximum number of years any artist/art group tenant could rent a studio at JCCAC, with a view to enhancing turnover and allowing more artists and art groups to take turns using JCCAC studios. The views collected showed that the majority of respondents among current artist/art group tenants and ex-art student/graduate tenants were against it, while a large proportion of respondents among current art student/graduate tenants, waitlisted tenancy applicants, and art practitioners in other art clusters supported the idea. The views collected on this issue were divided and there was no consensus.
- 5.9 Respondents who disagreed with the introduction of a universal cap to limit the maximum number of years any artist/ art group tenant could rent a studio at JCCAC gave the following reasons:
- (a) They believed that natural attrition was the best way to manage studio turnover in terms of artists' development. Their view was that rent, as a major consideration for artists, would naturally screen out tenants who either could not afford it or had developed so well that they could afford elsewhere which better suit their needs;

- (b) They argued that there was no guarantee that replacing existing tenants with new ones would be good for JCCAC's artistic development. Maintaining a proportion of well-established and renowned artists would be beneficial to JCCAC; and
- (c) Artists and art groups needed time to develop their careers and promote their work. They needed the stability of a studio where they could focus on their work and invest the necessary time and resources.

5.10 In contrast, respondents who supported the introduction of a universal cap to limit the maximum number of years any artist/art group tenant could rent a studio at JCCAC acknowledged the need to provide more opportunities for young artists to use studios, especially since non-profit-making providers of studio space at subsidised rents like JCCAC was rare in Hong Kong. A large proportion of the respondents supporting this idea suggested that the duration should be 3 to 5 years.

Views on the tenancy renewal process

5.11 Respondents were generally positive about the current tenancy renewal process. There was suggestion that JCCAC should inform tenants about their renewal application results earlier, so that tenants could have sufficient time to make necessary arrangements should their tenancies not be renewed.

5.12 Respondents generally accepted that the requirement to provide JCCAC with work reports, work plans and other relevant information when applying for tenancy renewal was necessary. Some were of the view that such submissions should be made less frequent, while others suggested that JCCAC should be more stringent in assessing the proposals to ensure that suitable tenants could be identified for tenancy renewal.